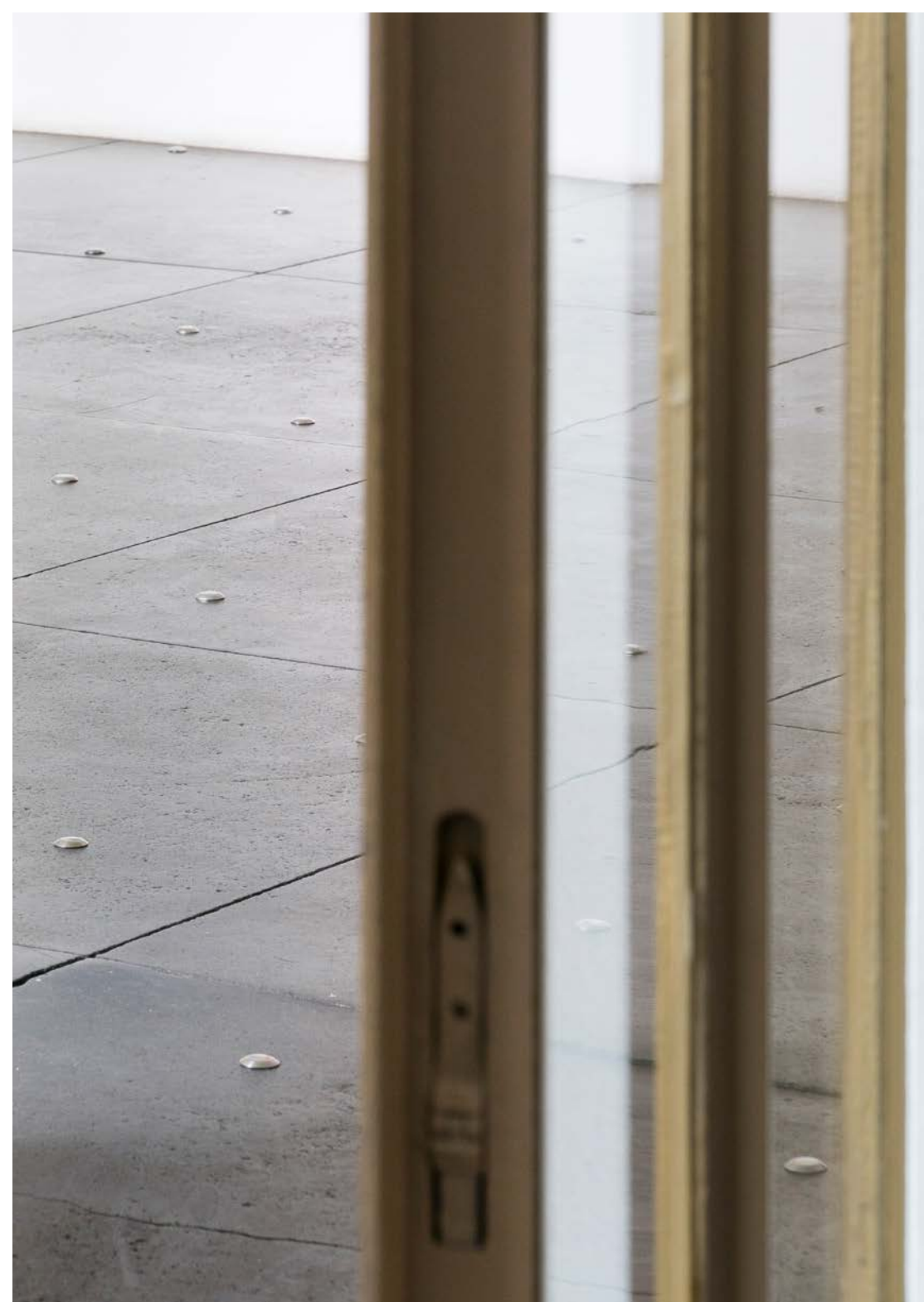


Please find a selection of my works, texts and a CV.  
The video works can be accessed via the provided links.

With warm regards,  
Jan Domicz



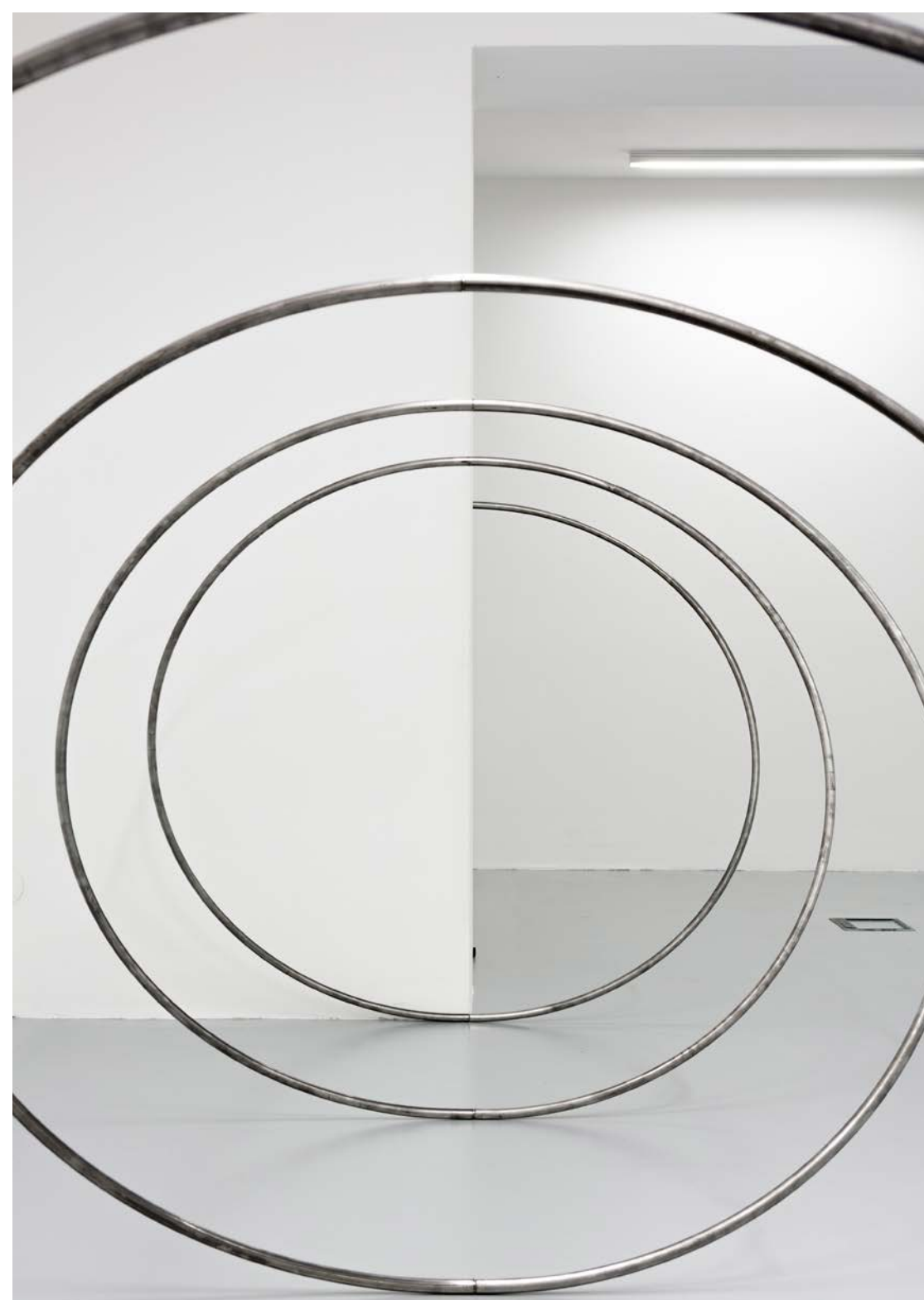
Jan Domicz (1990, Opole, PL) visual artist, author of videos, objects and exhibitions. In his works, Domicz uses the narrative potential of a space and its socio-political implications. He creates systems at the junction of private and common space. Instead of solving problems, these systems create them. Problems create a narrative. The narrative gives meaning to a given space.

Jan Domicz is a graduate of the Stuedelschule in Frankfurt and the University of Arts in Poznan. His works were shown during the Architecture Biennale in Venice as well as at Museum für Moderne Kunst in Frankfurt, Arsenal Gallery in Poznań, Neuer Essener Kunstverein and SALTS in Basel. In addition to artistic practice, he has been running the quasi-curatorial project 'Office for Narrated Spaces' since 2017. Jan Domicz is also interested in educational activities. He is a head of Video Studio at Academy of Photography in Warsaw. Domicz gave lectures and artist talks at University of the Arts Poznan, Polish Institute in Düsseldorf and Museum of Architecture in Wrocław among others. Jan Domicz is represented by Wschód Gallery. He lives and works in Warsaw.

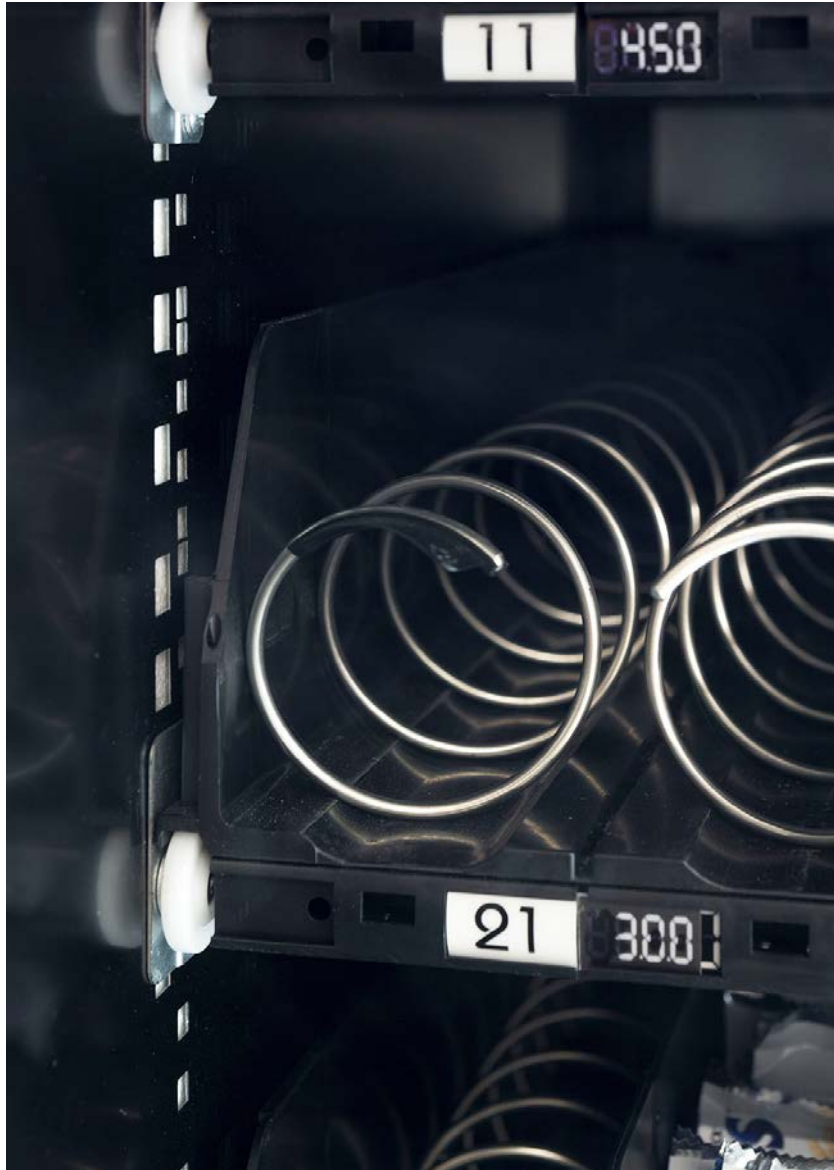
How to rest  
2022  
exhibition at Zona Sztuki Aktualnej in Szczecin

„How to rest” is a group portrait disguised as a landscape, on a 1:1 scale. The exhibition is synchronized with the people who make up the institution in which it is held. One of the works gets turned off during breaks and after the working hours of the curator, assistants, security guards or the director. The duration of employees involvement is not fully measurable. However, the lack of a time frame can lead to overwork.

Domicz suggests using a porous script that is only critical because of its generosity. Despite the variable timeframes of the artworks on display, the exhibition is open 24/7. The answer to the question posed in the title is likely to be found on a piece of paper hung in the artist’s studio. It says „be your own assistant”.



Dispenser  
2022  
object, steal, foam



The spiral mirrors the shape of the dispenser of the vending machine. It is mounted around the wall and while rotating it moves the building (instead of, for example, a can).

Vending machine working hours  
2022  
object, vending machine, controller

Vending machine working at the same time as gallery employees. It gets turned off during breaks and after the working hours of the curator, assistants, security guards or the director.



Siblings  
2022  
object, acrylic glass

Two copies of fenders, which are usually mounted between escalators moving in opposite directions.



The client should not touch the corners of the walls while riding up the escalator  
2021  
object, acrylic glass

A copy of a found object.



## Platforms

2022

exhibition at <https://formatspace.org/>

Although it is based on physical objects, it comes together online. Down the pipeline. Most art presented online becomes content. Art as content. Art as content is a merger of: art as information (emotional?) and art as commodity. The context of the content is the platform. The content needs a platform to function. Each platform, despite the pronounced openness, requires formatting to specific requirements specified in the scenario. Endless possibilities, until it fits. In relation to the platform, the content becomes irrelevant. Modularity is the easiest way of expansion. Every facebook/instagram/tiktok/linkedin/reddit creates a need for the next (more porous, bigger?) Facebook/instagram/tiktok/linkedin/reddit. How about being a bit softer on one another and a lot harder on systems/platforms/structures. Bring back the idea of the TAZ (Temporary Autonomous Zone). Dripping via holes. It exists in cracks. Three presented platforms are using modular systems of: raised floor, portable stage, children's' playground.







To my friends. Next room (Hotel Monterey)

2021

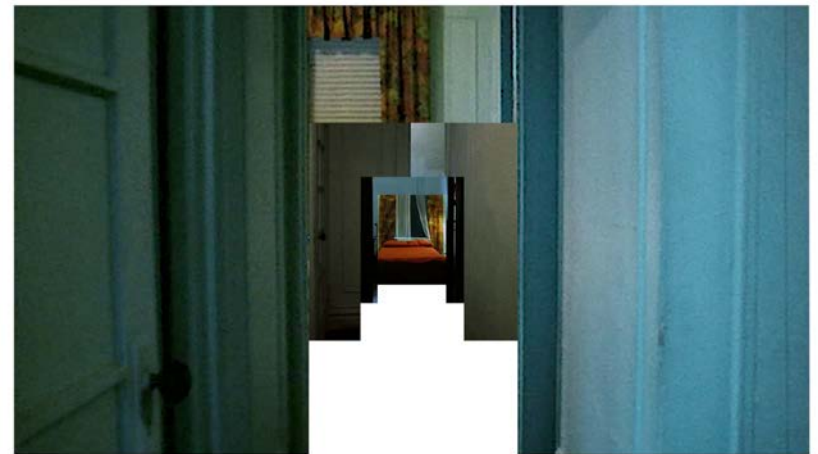
video 3K, 07:55, with sound

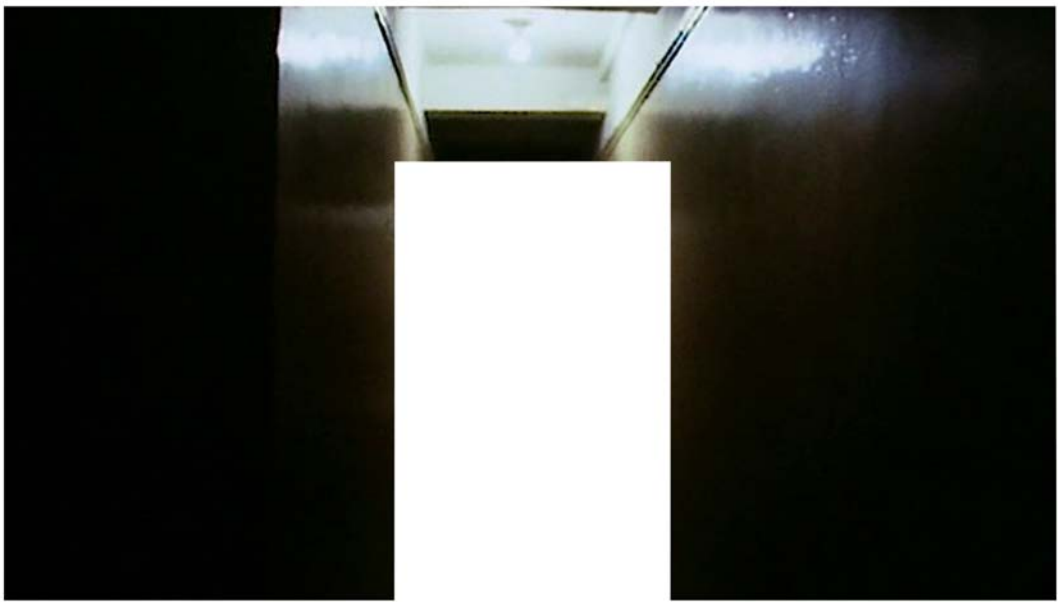
The video consists of rooms (scenes) and corridors (timeline). It tells in a direct fashion a story about creation of a utopian commune. The fate of which is closely intertwined with the history of the place, the economy and the director's vision. The typology of the apartment occupied by the protagonists turns out to be more durable than the need to change the function of this place and its forms of inhabitation.

Technically, all camera shots come from the 1973 movie „Monterey Hotel” by Chantal Akerman.

<https://vimeo.com/616265250>

password: hotel





Rooms Rooms  
Enfilade Enfilade  
2021  
exhibition at Wschód Gallery in Warsaw

The exhibition is divided into two successive chapters.

1.

Rooms Rooms

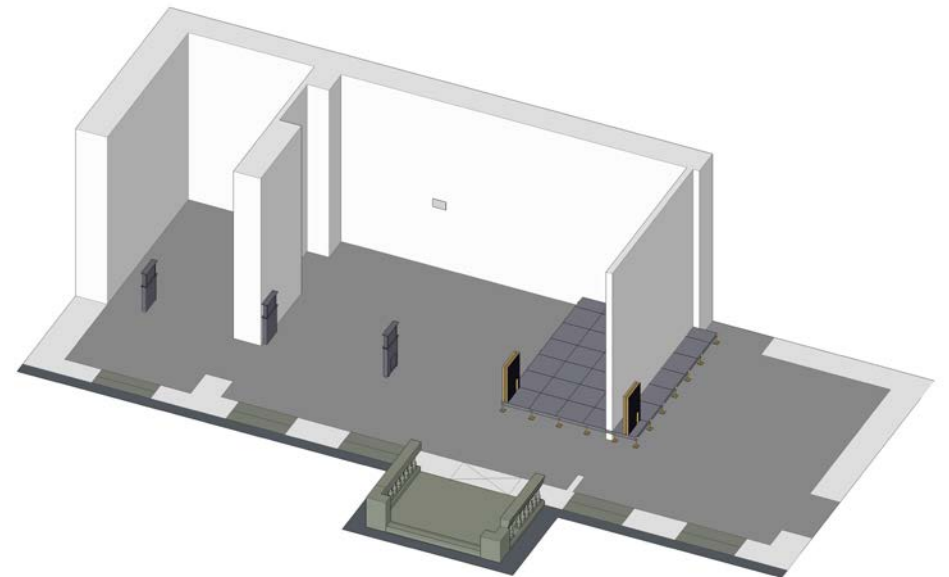
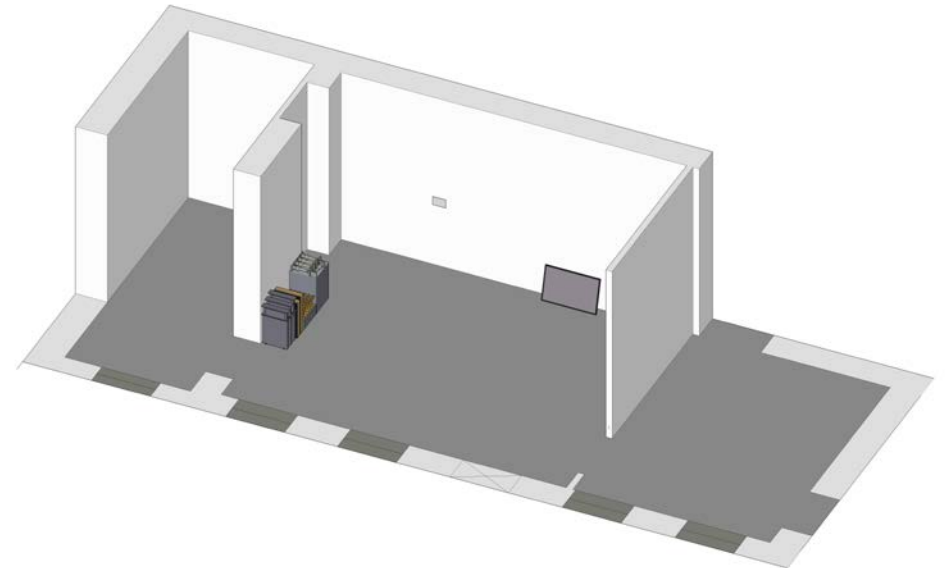
The gallery space is almost empty. It is only populated by a video „To my friend. Next room (Hotel Monterey)”, a drawing and a group of objects.

2.

Enfilade Enfilade

All the objects visible in the first chapter are decompressed. They divide the gallery space into series of potential flats – or rather rooms and a corridor. Their rhythm is imposed by the Brzozowski Palace, where the gallery is located. After having been rebuilt in the 1960s, the building became primarily a series of communal apartments, now owned by a private owner. Exhibited objects are recreating the layout of the flats located one floor above the gallery space.

<https://galeriawschod.com/exhibitions/enfilade-enfilade/>





Rooms Rooms  
installation view





Enfilade Enfilade  
installation view

Relatives  
2021  
series of objects, kitchen worktops, retractable kitchen hoods

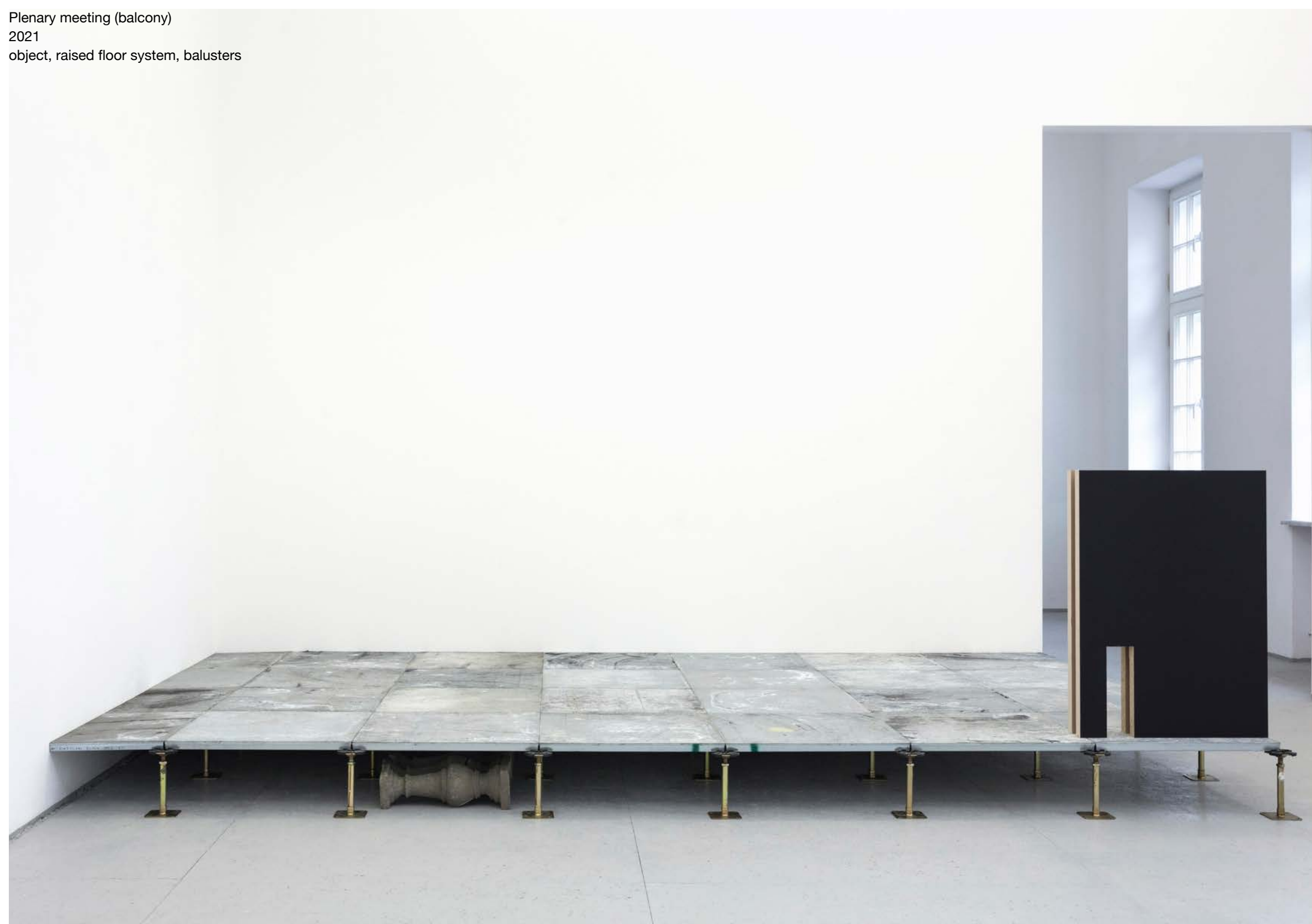




Plenary meeting (balcony)

2021

object, raised floor system, balusters



Untitled (min. ceiling; room, attic, utility room)

2022

object, foil, PCV, aluminium

One of a couple of pavilions made by Jan Domicz. This particular reicarnation of the work was made for Neuer Essener Kunstverein.

Pavilion with 3 ceiling heights. According to local building law, the minimal height of the room is different according to its function. The work follows this gradient of importance. If all options are possible. Let's use them all.





Untitled (winter ceiling)

2021

object, foil, PCV, part of exhibition at DOMIE in Poznań

DOMIE is a cultural institution located in a place that has features of a previous residential function and it is awaiting renovation. The exhibition by Jan Domicz relates directly to the news that DOMIE has not been granted funds for the installation of heating system. Artist intervenes with radicalism and momentum. However, the meaning is based on tenderness and care.

The structure covered with foil is a kind of room built into the room - a temporary studio or gallery. It's ceiling is lowered. The same tactic used to be used in palaces, where fabrics and tapestry were suspended from the ceiling to minimise the volume that needs heating during the winter months. One of the walls of the new space created by Domicz is lined with a PVC banner taken from a construction site. It hid the not yet finished building. A fragment of the housing developer logotype becomes an abstract ornament surrounding the room. It is extended by a tapestry that corresponds to the colors of the original walls of DOMIE visible behind the foil (or perhaps underlined by it). Woolen tapestry emphasizes the perceptible warmth generated by the radiator hidden from the viewer's eyes.

Domicz reverses the existing situation of a chilled, unrenovated space by building a clean, regular and, above all, warm room. He places a tailor-made greenhouse in DOMIE. A place where plants (and people) can function continuously, regardless of the season. In his characteristic laconic way, with simple means of expression, Domicz brings together a series of problems concerning the city's policy, the situation of small initiatives and the power of grassroots activism and mutual support.

exhibition text by Jagna Domzalska





Walkway  
2020  
object, NBR rubber

This work is related to the following exhibition proposal:

*Endless galleria progressiva. A moving walkway going across the exhibition space. Visitors are moved systematically through the gallery. They can only silently observe assembled objets d'art talking and interacting freely with each other.*

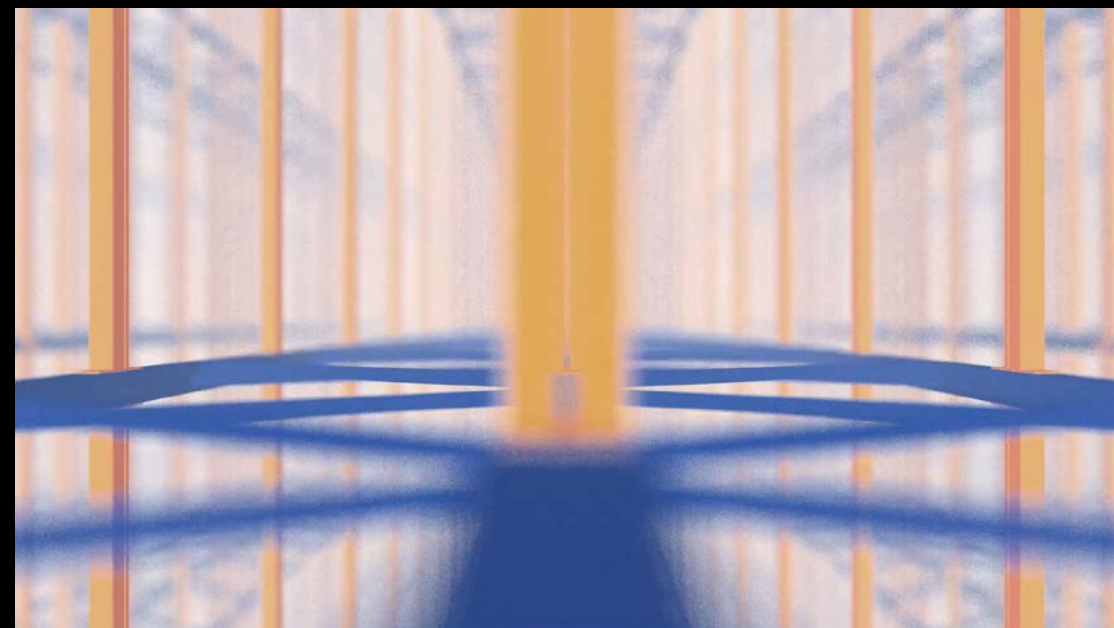


Movie for package tracking  
2020  
video HD, 04:43, with sound

Fully utilitarian film shot digitally in a self-supporting warehouse.

<https://vimeo.com/483202329>  
password: tracking





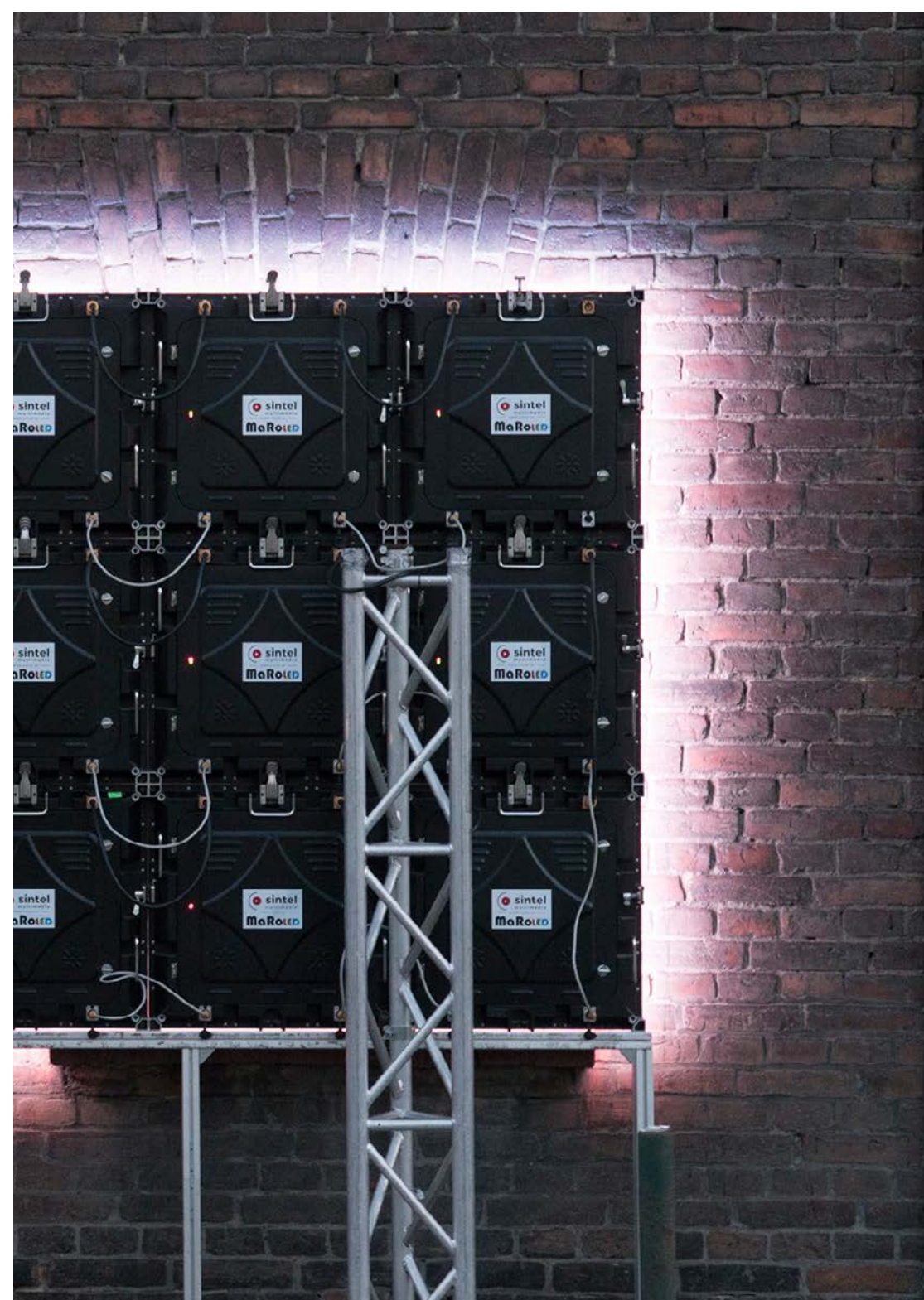
of images from cameras attached directly onto the package.



Inland Empire  
2019  
exhibition at Pracownia Portretu in Łódź

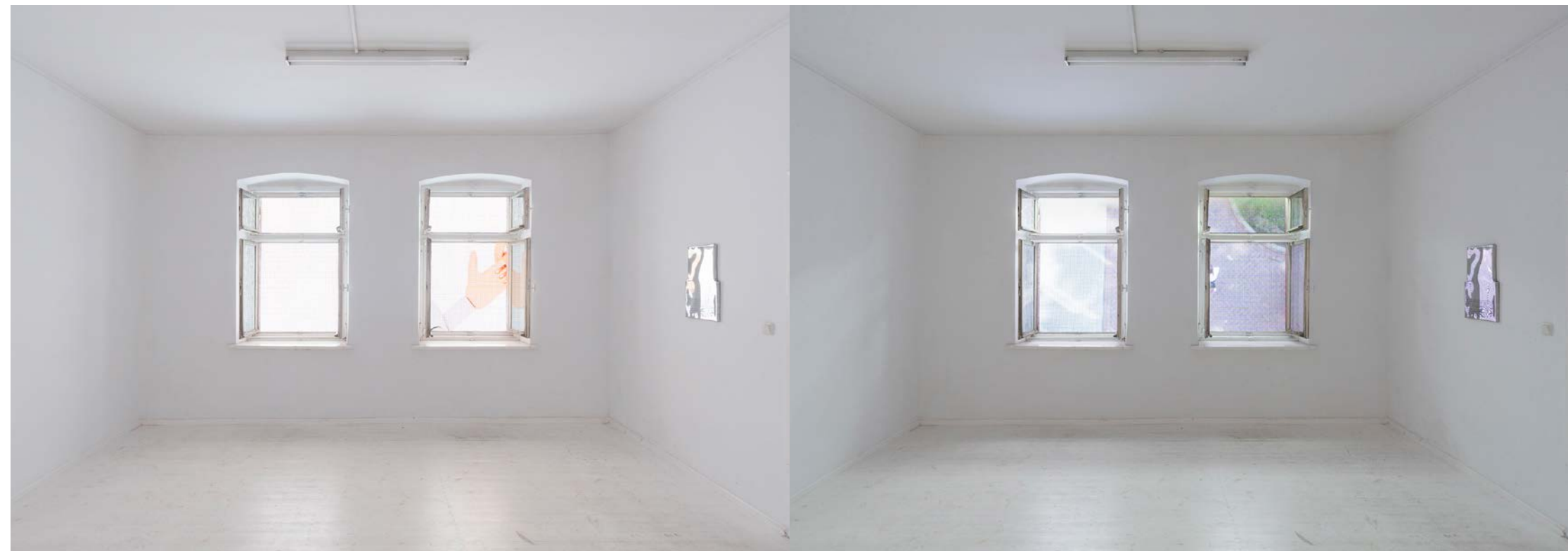
The show „Inland Empire” is a set design of a personal film. The central point of the exhibition is a large format LED display projecting (like an intrusive advertisement) an image towards the windows. Display is synchronized with the time of a day, the colors in the image warm up with the setting sun. The axis of the exhibition is the relationship between everyday life and the workplace. The binding point is the location of the gallery - the workers' housing estate Księży Młyn in Łódź. Today it is often used as a background for historical films. In front of the entrances to individual buildings, one can notice boards on which the administrator displayed a list of residents/workers and could control those who did not show up for work. The same element was duplicated in the interior.

<http://jandomicz.com/inlandempire/index.html>  
<https://vimeo.com/344816137>









after Królikiewicz  
2019  
video HD, 07:04, with sound

Two characters in the act of leaving and a fragment of the lecture describing space outside the frame by Grzegorz Królikiewicz.

„A static shot, at the bottom one can see the path, the character enters the frame, passes by in front of the camera and disappears on the other side. The camera does not rotate, but we know that the path continues further. After some time, the same character passes again in front of the camera in the same direction. Despite the lack of camera movement, we know that it stands in the middle of a circular path on which the character is walking.”

<https://vimeo.com/349676179>





Pool entrance  
2019  
3 objects, stainless steel

A group of stainless steel objects positioned at equal intervals.  
They are all copies of a specific urban furniture.







Priority seat  
2019  
object, steel, paint, rubber seal

The starting point for the work is a sticker from a subway car. There are two versions available. In the first one, simplified icons represent an elderly woman, a person with a disability, a father with a child, and a pregnant woman. The second shows a pregnant woman, a woman with a child, a person with a disability, an elderly man.



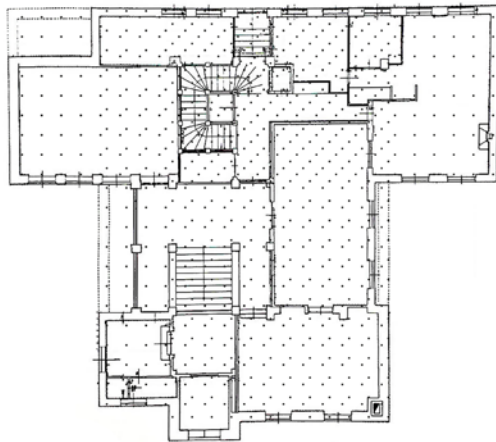
Roomplan HW

2019

spatial installation for Haus Wittgenstein in Vienna.

*„Residents have learned to communicate using the length and height of the walls. The use of carpets, framed paintings and decorated chandeliers was strictly prohibited. Each room was to be adapted to the individual resident thanks to its proportions and materials.“*

Haus Wittgenstein is a combination of three superimposed cuboids. The work verifies modernistic belief that using only proportions one can create a personal space and strip it of decorations. The floor of HW is divided into three zones. Each of them is covered with a different pattern. Patterns are made of stainless steel elements that can be found in public spaces - railway stations, tram stops. They are used as tactile information about a specific boundary (e.g. platform edge).







Roomplan HW  
2019  
spatial installation for Haus Wittgenstein in Vienna

River dam  
2019  
objects, plexiglas, water, pump, stone, steel, laquer





Stand, Parrot stand, Procity stand  
2018-15  
series of 3 objects, steel, stainless steel

Facsimiles of a public furniture. A bike stand, a short handrail or a seat depending on the context. One of few examples of ambiguity in design of public spaces.



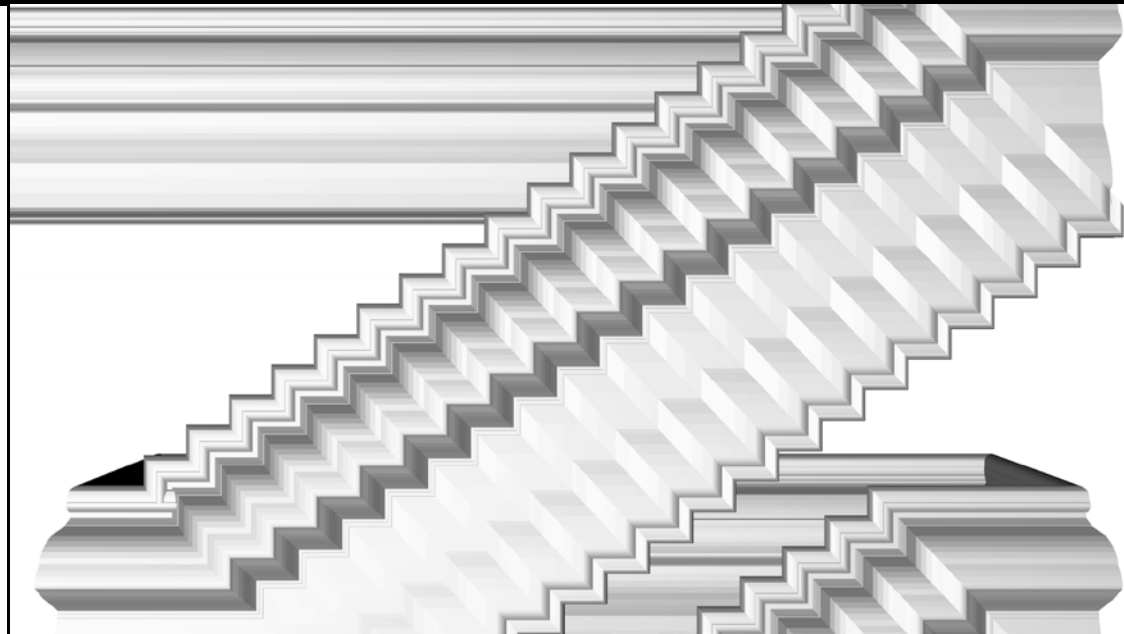
Construction  
2018  
video HD, 08:55, with sound

“Construction” describes the development of film and architectural space unveiling its form, structure and purpose. Narration is determined as a combination of scenes within a certain timeline. However it may be also viewed as a spatial arrangement of rooms in a building.

<https://vimeo.com/258522617>  
[http://jandomicz.com/Construction\\_reader.pdf](http://jandomicz.com/Construction_reader.pdf)







BnB

2017

exhibition at R.O.D. Gallery in Warsaw

Gardening allotment. Sculpture placed on top of R.O.D. Gallery is a 1:1 model of a characteristic lantern which lets the light into highly densified tenant houses at Warsaw Old Town.

Openwork piece is built with materials typical for fans, air conditioners and other installations visible on an office building rooftops.







Lamps on a lamp shop

2016 - 2015

intervention in space, lamp, cardboard box, electric cord, flyers

Time based situation created around a local shop on an exit road out of the city. Lamps from inside of the building have been put on the rooftop. The shop is empty. Salesman left. Lamps on a lamp shop is a way to transform consumer goods - lamps into a commercial of themselves. One of the lamps and it's box was exhibited in art context.





elstilo

by elt2

HURTOWNIA EL

P  
→  
ZAKAZ  
PARKOWANIA

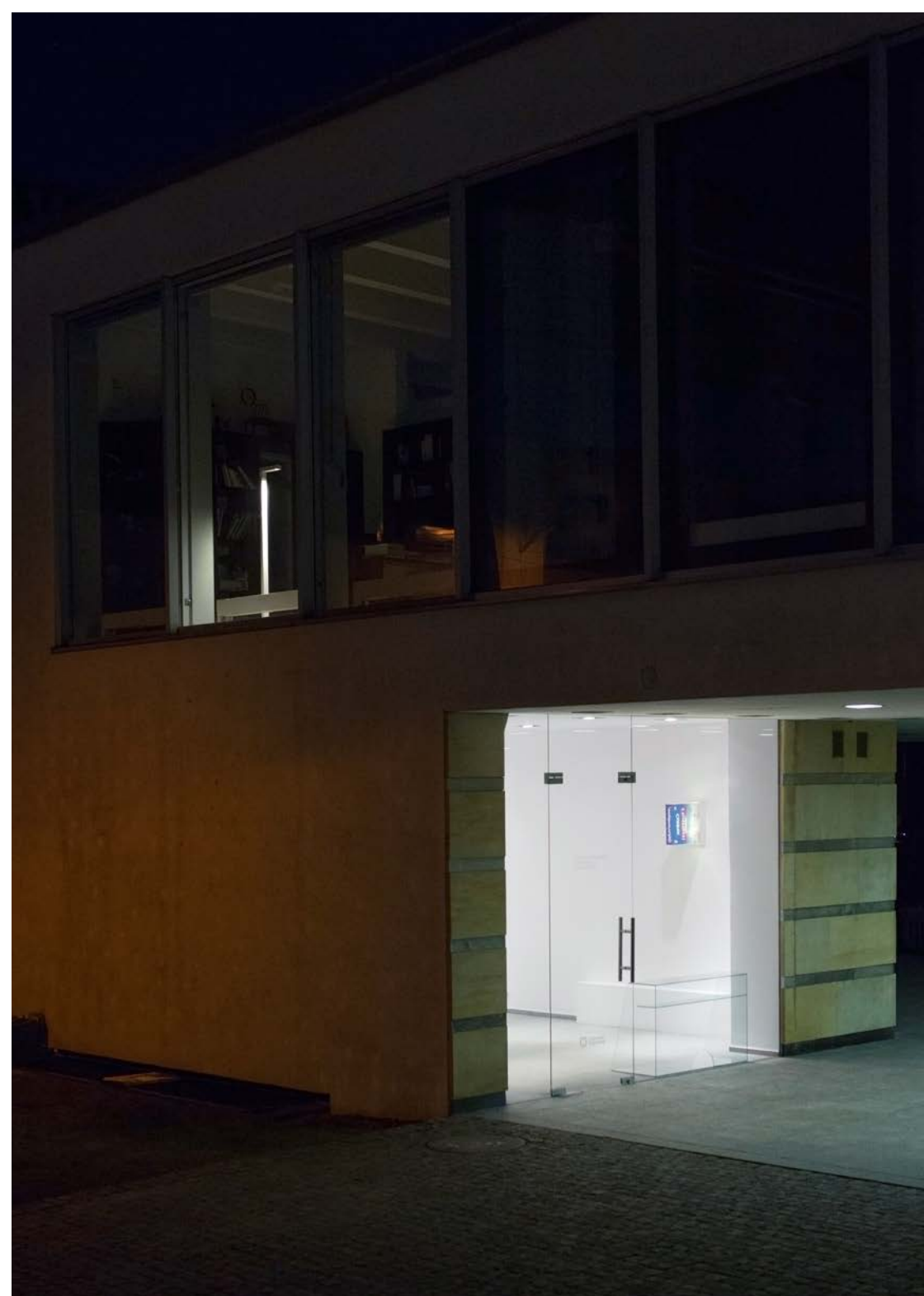
Display displacement

2016

exhibition at Contemporary Art Gallery in Opole, lamp, glass, PCV

„Lamps on a lamp shop” translated into the space of Gallery of Contemporary Art and the office situated one floor above.

The gallery space on the ground floor is filled with objects from closed pharmacy situated in a few hundred meters distance. Empty display panels and a lightbox. The gallery was closed during the show. Lamp was placed in the office not available for visitors. Situation visible from outside recreates the work „Lamps on a lamp shop”.



Elevator and a kid  
2015  
video HD, 10:17, with sound

The elevator in a residential building. Teenager asked to move his leg back and forth. He triggers the sound of a motion detector and stops the elevator from use.

<https://vimeo.com/120948477>







Elevator and a kid  
2015  
video HD, 10:17, with sound

Jan Domicz  
 Born 1990 in Opole, Poland  
 Lives and works in Warsaw

*Contact:*

[jandomicz@gmail.com](mailto:jandomicz@gmail.com)  
[www.jandomicz.com](http://www.jandomicz.com)

*Selected solo shows:*

2022  
 How to Rest, Zona Sztuki Aktualnej, Szczecin PL  
 Platforms, FORM, online & Wageningen NL  
 2021  
 Development, DOMIE, Poznań PL  
 Enfilade Enfilade, Wschód Gallery, Warsaw Gallery Weekend, Warsaw PL  
 Rooms Rooms, Wschód Gallery, Warsaw PL  
 2020  
 Press, Midi Spoor 7, Brussels BE  
 2019  
 Abholbox, Significant Other, Vienna AT  
 solo presentation, ART Duesseldorf, Duesseldorf DE  
 Inland Empire, Pracownia Portretu, Łódź PL  
 2018  
 Domicz Domicz, Wschód Gallery, Warsaw PL  
 2017  
 BnB, Realny Obszar Działań (R.O.D.), Warsaw PL  
 solo presentation, Dream Art Fair, London GB  
 2016  
 Display displacement, Contemporary Art Gallery, Opole PL  
 2015  
 Reverse time Your eyes will lie, Gallery SPREEZ, Munich DE

*Selected group shows:*

2022  
 WWB, Museum of Modern Art, Warsaw PL (coming up)  
 Leftovers Eaters, Pragovka Gallery, Prague CZ (coming up)  
 Antropocen, Zodiak and NIAiU, Warsaw PL (coming up)  
 Whimsies, Neuer Essener Kunstverein, Essen DE  
 Landscapes, Lescer Art Center, Zalesie Górne PL  
 Everything is big sometimes monstrous and really intense,  
 Wschód Gallery, Warsaw PL  
 Hotel Warszawa Art Fair, Warsaw PL  
 2021  
 Trouble in Paradise, Architecture Biennale, Polish Pavilion, Venice IT  
 Eight Works, Wschód Gallery, Warsaw PL  
 2020  
 New Collection, Arsenal Municipal Gallery, Poznań PL  
 LISTE Rewriting Our Imaginations, Basel CH  
 Paternoster, Zahorian & van Espen Gallery, Prague CZ  
 Proposals for a show, Wschód Gallery, Warsaw PL  
 2019  
 Spoilage, SALTS Kunstverein, Basel CH  
 Wien Stadt, Concordiaplatz Gallery, Vienna AT  
 Thaw, Wschód Gallery, Warsaw PL  
 2018  
 Izotop, SKALA Gallery, Poznań PL  
 LOW TEXT Intructions, Gallery Flutgraben, Berlin DE  
 2017  
 Beyond the Desk, Adam Mickiewicz Institute, NotFair, Warsaw PL  
 2016  
 The Fetish, UAP Gallery, Poznań PL  
 All The Time At Work, BWA, Tarnów PL and Labirynt Gallery, Lublin PL  
 Drawers vol. 2, Kasia Michalski Gallery, Warsaw PL  
 Wall Signs, Contemporary Art Gallery, Opole PL

2015

Parked Like Serious Oysters, Museum of Modern Art, MMK, Frankfurt DE  
 Variation 2015, Art2M, Paris FR  
 Test Exposure, Biennale WRO, National Museum, Wrocław PL  
 Moglichkeiteraume, McK Space, Frankfurt DE  
 Rundgang, Städelshule, Frankfurt DE

2014

Is It Art Or Is It Just, BWA Zielona Góra, Zielona Góra PL  
 Honky Dory, Karlin Studios, Prague CZ  
 On Dinh Dong Mobile Academy, District Berlin, Berlin DE  
 Rundgang, Städelshule, Frankfurt/Main DE

*Curatorial:*

*as Office for Narrated Space*

*quasi-curatorial project initiated by Jan Domicz*

2020

,Proposals for a show' with Zbigniew Gostomski, Daniel Koniusz, Mark  
 Leckey, Maria Loboda, Agnieszka Mastalerz, Christoph Meier, Tomasz  
 Mróz

2019

,Thaw' with Rosa Aiello and Centrala

2017

,Functional-Utility Program For Wschód Gallery' with Benedikte Bjerre,  
 Max Eulitz, Yuki Kishino, Curtis McLean, Marcello Spada, Jasmin Werner

*Education:*

Städelshule Frankfurt am Main, 2012 - 2015  
 studios of Simon Starling and Peter Fischli  
 University of Arts in Poznan, 2009 - 2012  
 studios of Izabella Gustowska and Mirosław Bałka

*Prizes, Awards:*

Short Waves Film Festival Poznań 2022, special award  
 Dorothea von Stetten Art Award 2022, nominee  
 Allegro Art Prize 2021, finalist  
 Henkel Art.Award 2013, 1. prize  
 Samsung Art Master 2012, CSW Ujazdowski Castle  
 Szpilman Award 2011, nominee

*Grants, Residencies:*

AiR, CK ZAMEK Culture Centre in Poznań 2022 (coming up)  
 AiR, Curated Affairs and Stadt Dusseldorf 2021  
 Scholarship of the Polish Ministry of Culture 2020 i 2017  
 Travel grant, Adam Mickiewicz Institute 2019  
 AiR, KulturKontakt 2019, Vienna

*Lectures, Teaching, Screenings:*

Head of Video Studio at Academy of Photography, Warsaw, since 2016  
 University of the Arts Poznan, artist talk, 2018  
 Nicolaus Copernicus University, Toruń, lecture, 2022  
 Polish Institute in Düsseldorf, artist talk, 2021  
 Museum of Architecture in Wrocław, lecture, 2021  
 SALTS Kunstverein, Basel, artist talk, 2019  
 OSSA, tutor, architecture workshops, 2019, 2017, 2016  
 Audiosfera, University of the Arts Poznan, artist talk, 2018  
 Contemporary Art Gallery in Opole, artist talk, 2016  
 Museum of Modern Art, MMK, Frankfurt, artist talk, 2015  
 Video Galleries, TVP Kultura, screening, 2014  
 WRO Art Center, artist talk, 2013